

**MARGINALIZATION SUFFERED BY THE MAIN FEMALE
CHARACTERS AS THIRD WORLD WOMEN IN KHALED
HOSSEINI'S *A THOUSAND SPLENDID SUNS***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2021**

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HOSSEINI'S *A THOUSAND SPLENDID SUNS***

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfilment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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2021**

STATEMENT OF AUTHORSHIP

I declare that the thesis I wrote to fulfil the requirements of the degree of *Sarjana Sastra* (S.S) in Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, entitled **Marginalization Suffered by the Main Female Characters as Third World Women in Khaled Hosseini's *A Thousand Splendid Suns*** is truly my original work. It does not include any materials previously written or published by another person, except those indicated in quotations and bibliography. As a result, if there is any objection or claim, I am the only person responsible for that.

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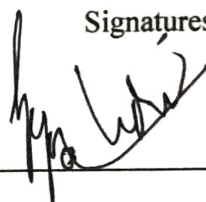
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MOTTO

The world is not split into good people and Death Eaters. We have all got both light and dark inside us. What matters is the part we choose to act on. That is who we really are.

--Sirius Black, Order of the Phoenix

DEDICATION

The thesis is proudly dedicated to:

My beloved parents Ibrahim bin Ibrahim, Wenhe Ma and Mariam Meiyan Ma;

My lovely younger brother Muhammad bin Ibrahim, Jun Ma;

My dearest friends.

Thanks for your prayers, loves, and support to me.

I owe all these things to you all.

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All praises and gratitude are due to Allah, the Merciful and Beneficent. I am confident that with Allah's help and grace to accomplish my thesis. Salaam and Shalawat are constantly given to the Prophet Muhammad. He has led his followers along the correct path of Islam.

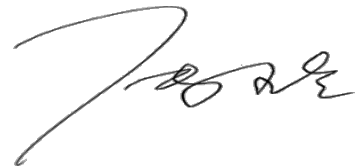
I would like to convey my heartfelt thanks to the following:

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15. I, for being so harsh and brave during the pressure time. I did my best to get an incredible journey in the past and will keep up in the future;

Finally, I invite reader critiques and ideas for improving my argument. Hopefully, this thesis will benefit and enlighten everyone, but particularly future researchers.

Malang, 6 October 2021

A handwritten signature in black ink, appearing to be 'Ling Ma', written in a cursive style.

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ABSTRACT

Ma, Ling. 2021. **Marginalization Suffered by the Main Female Characters as Third World Women in Khaled Hosseini's *A Thousand Splendid Suns***. Thesis (Skripsi). Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang.

Advisor : Miftahul Huda, M.Pd.

Keywords : Third World Women, Marginalization, Resistance, Postcolonial Feminism

Marginalization is defined as being on the periphery of the centre and reliant on the suzerain's politic, economy, culture, and language. Women are disadvantaged and lose their rights to self-expression resulting from the patriarchal society. According to Spivak, women in the Third World are aphasic, which disproves the absence of women and places women on the outside of ideology.

This study uses a well-known Afghan novelist living in the United States, Khaled Hosseini's second novel, *A Thousand Splendid Suns*, as the data source to interpret the novel from a postcolonial feminism perspective, based on Spivak's postcolonial feminism critical theory with Third World women, marginalization, and resistance, by describing the process of the main characters--Mariam and Laila.

The study aims to analyse the factors that contribute to the main female characters struggle against marginalization, the influences of the female characters in their life, and the progress of their resisting the marginalization in the novel *A Thousand Splendid Suns* by using postcolonial feminism theory on account of its concentrating on the situations of the Third World women represented by main female characters in literary criticism.

From endurance to awakening to resistance in the face of oppression from the patriarchal society and hegemonic power, Mariam and Laila interpreted the life-and-death friendship from hostility to solidarity. They revealed the rejection and suppression of women in a patriarchal society. They pointed out that women can only achieve their liberation by exposing the denial and suppression of women in a patriarchal society and uniting and bravely opposing the oppression of male power.

The study also analyses Mariam and Laila's resistance to marginalization. Women become victims because of their marginalization by males and society. They are categorized as having a marginalized identity. They lose their voice and feeling of self. Simultaneously, they are subjected to physical and psychological persecutory measures. Mariam's self-awareness is reawakened by Laila, an educated woman who provides her with the support to resist their husband's and government's oppression.

By examining the persecution of Afghan women at the hands of the patriarchal system and hegemonic power, this study analyses and reflects on the current situation of women being othered in the Third World, which not only makes the study timeliness but also adds novel social value and calls for people's attention and support for oppressed women fighting for their legitimate and reasonable rights.

ABSTRAK

Ma, Ling. 2021. **Marginalisasi yang Dialami oleh Tokoh Utama sebagai Perempuan Dunia Ketiga dalam Novel *A Thousand Splendid Suns* Karya Khaled Hosseini**. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
Dosen Pembimbing : Miftahul Huda, M.Pd.
Kata Kunci : Feminisme Pascakolonial, Marginalisasi, Perempuan Dunia Ketiga, Perlawanan

Marginalisasi dapat didefinisikan sebagai peminggiran terhadap pihak-pihak tertentu dari pusat politik, ekonomi, budaya, dan bahasa. Perempuan menjadi pihak yang acap kali dirugikan dan kehilangan hak-hak mereka dalam berekspresi sebagai akibat dari sistem patriarki dalam masyarakat. Menurut Spivak, perempuan dunia ketiga bersifat afasia dimana kehadirannya terus ditolak dan ditempatkan di luar ideologi (dominan).

Penelitian ini mengkaji karya kedua dari Khaled Hosseini, novelis Afghanistan terkenal di Amerika Serikat, yang berjudul *A Thousand Splendid Suns*. Data yang diperoleh dari novel ini diinterpretasi dari perspektif feminisme pascakolonial melalui teori kritis Gayatri Spivak tentang perempuan dunia ketiga, marginalisasi, dan perlawanan sebagaimana dialami oleh karakter utama, yaitu Mariam dan Laila. Penelitian ini bertujuan untuk menganalisis faktor-faktor yang berkontribusi terhadap perjuangan tokoh utama perempuan melawan marginalisasi, pengaruh marginalisasi terhadap tokoh perempuan tersebut, dan langkah-langkah perjuangan mereka melawan marginalisasi dalam novel *A Thousand Splendid Suns*.

Dari aspek ketahanan, kebangkitan, hingga perlawanan dalam menghadapi penindasan masyarakat patriarki dan kekuatan hegemonik, Mariam dan Laila memaknai persahabatan sehidup-semati sebagai bagian dari spektrum permusuhan dan solidaritas. Mereka mengungkapkan penolakan dan penindasan terhadap perempuan dalam masyarakat patriarki. Mereka menunjukkan bahwa perempuan hanya dapat mencapai pembebasan mereka dengan mengekspos penyangkalan dan penindasan perempuan dalam masyarakat patriarki dan bersatu mengumpulkan keberanian untuk menentang penindasan kekuasaan laki-laki.

Studi ini juga menganalisis resistensi Mariam dan Laila terhadap marginalisasi. Perempuan menjadi korban karena dimarginalkan oleh laki-laki dan masyarakat. Mereka dikategorikan memiliki identitas yang terpinggirkan. Mereka kehilangan suara dan identitas “diri” mereka. Secara bersamaan, mereka menjadi sasaran tindakan penganiayaan fisik dan psikologis. Kesadaran diri Mariam dibangkitkan kembali oleh Laila, seorang wanita berpendidikan yang memberinya dukungan untuk melawan penindasan suami dan pemerintah.

Dengan mengkaji persekusi terhadap perempuan Afghanistan di bawah sistem patriarki dan kekuasaan hegemonik, penelitian ini menganalisis dan merefleksikan situasi perempuan saat ini yang ditinggalkan di dunia ketiga, yang tidak hanya membuat penelitian ini tetap relevan hingga kapanpun dan dapat menambah nilai sosial baru dan menyerukan perhatian dan dukungan rakyat bagi perempuan tertindas yang memperjuangkan hak-hak mereka.

مستخلص البحث

لينغ ما. (2021). التهميش النسائي في العالم الثالث في رواية *A Thousand Splendid Suns* (ألف شمس الرائعة) لخالد حسيني. البحث العلمي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج.

المشرف : مفتاح الهدى، الماجستير

المكالمات المفتاحية: النسوية ما بعد الاستعمار، التهميش، نساء العالم الثالث، المقاومة

يُعرّف التهميش على أنه تهميش بعض الأحزاب من مركز السياسة والاقتصاد والثقافة واللغة. غالبًا، تكون النساء محرومة حقوقها في التعبير عن أنفسهن نتيجة للنظام الأبوي في المجتمع. وفقًا لسيففاك، تعاني نساء العالم الثالث من فقدان القدرة على الكلام حيث يستمر رفض وجودهن ووضعهن خارج الأيديولوجية (السائدة).

تبحث هذه الدراسة الكتاب الثاني لخالد حسيني، الراوي الأفغاني المشهور في الولايات المتحدة، بعنوان *A Thousand Splendid Suns* (ألف شمس الرائعة). يحصل تفسير البيانات عليها من هذه الرواية في نظر النسوية ما بعد الاستعمار من خلال نظرية غاياتري سيففاك النقدية حول نساء العالم الثالث، والتهميشية، والمقاومة كما عاشتها الشخصيتان الرئيسيتان، وهما مريم وليلى. تهدف هذه الدراسة إلى تحليل العوامل التي تساهم في نضال الشخصيات النسائية الرئيسية في ضد التهميشية، وتأثير التهميش على الشخصيات النسائية، وخطوات نضالهن ضد التهميشية في رواية *A Thousand Splendid Suns* (ألف شمس الرائعة).

من جانب الصمود والنهضة والمقاومة في مواجهة اضطهاد المجتمع الأبوي والقوى المهيمنة، تُفسّر مريم وليلى الصداقة مدى الحياة والموت على أنها جزء من طيف العداء والتضامن. ويعبر الناس عن رفض النساء واضطهادهن في المجتمع الأبوي. إنهم يقولون أن النساء لا يستطعن أن يحققن تحررهن إلا من خلال فضح إنكار النساء واضطهادهن في مجتمع أبوي وتوحيدهن لجمع الشجاعة لمقاومة اضطهاد السلطة الذكورية.

تحلل أيضاً هذه الدراسة مقاومة مريم وليلى للتهميشية. تصبح النساء ضحايا لتهميش الرجال والمجتمع. يتم تصنيفهن على أنهن ذو هوية مهمشة. يفقدن أصواتهن وهويتهن "الذاتية". وفي نفس الوقت، يعرضن أعمال الإساءة الجسدية والنفسية. تتم نخضة وعي مريم الذاتي من قبل ليلي، وهي امرأة متعلمة تقدم دعمها لـضد اضطهاد زوجها والحكومة.

من خلال دراسة اضطهاد النساء الأفغانيات تحت النظام الأبوي والحكم المهيمن، تحلل هذه الدراسة وتعكس الوضع الحالي للنساء المنفيات في العالم الثالث، التي لا تجعل هذا البحث ذا صلة إلى الأبد فحسب، بل أن يضيف البحث قيمة اجتماعية ودعوات جديدة من أجل اهتمام الناس ودعمهم للنساء المضطهدات اللواتي يناضلن حقوقهن.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, problems of the study, objectives of the study, significance of the study, scope and limitation, research method covering research design, data sources, data collection, and data analysis, previous studies, and definition of the key terms.

A. Background of the Study

Nowadays, most Third World countries are no longer in colonization and have moved towards independence. However, the status of the major powers in the world in the 20th century has not undergone substantial changes. The former imperialist countries still dominate the original colonial countries to a large extent (Young, 2003). The main difference lies in the former military and direct rule of imperialist countries now giving way to economic, cultural, and consciousness penetration control and plunder. When this issue is entangled with female and class issues, the situation in these postcolonial countries becomes more complicated, and postcolonial women often face multiple dilemmas.

For a long time, Western feminists have mainly focused on white women. Even if they have paid some attention, thoughts, and judgments to Eastern women, they often mirror images and assumptions of themselves, and thus neglect the first time, either

intentionally or unconsciously, the faithful and unique identities of the women of the Third World even present them in a weird and distorted way. Meanwhile, women in the Third World often suffer from Eurocentrism, especially the cultural oppression of the white race. Western feminists often hold an inevitable distortion and inherent impression of women in the Third World. Therefore, the task of feminism in the Third World is to fight against the traditional patriarchal society and transcend existing Eurocentrism, colonialism, and distorted epistemology.

In *Under the Western Eyes: Feminist Scholarship and Colonial Discourses*, Indian feminist scholar Mohanty (1984), from the perspective of Third World women, proposed that Third World women have been marked by patriarchy and colonialization in the modern world. It signifies and therefore produces a typical victim image constructed by Western hegemonic culture, which is the other in the eyes of Western society. Women in the Third World have lost their equal status and were reduced to instrumental objects in the history of patriarchal society, just like white women in the West. Still, because they are in the overall disadvantaged position of the Third World, they have even lost the initiative. It seems that they experience a state of aphasia in which the most oppressed subaltern has no right to speak. This kind of speechlessness or aphasia means the unequal status of Third World women in the female world and their marginal rate outside the mainstream ideology of the world and society.

Historically, women in the Third World have been doubly oppressed: on the one hand, like all colonized people, they have been victimized by a coercive colonial culture, and on the other hand, like all women, they have been oppressed by a

traditionally patriarchal society. This double oppression has completely deprived Third World women of their discursive power, making them merely empty energy and losing their historical reference. The initial feminist criticism, characterized by the subversion of sexism, was confined to the First World and failed to consider the unique identity of Third World women. Under the influence of postcolonial culture, feminist critics began to focus on Third World women's issues. Kristeva in France started to focus on the problems of Chinese women, and Spivak in the United States swung into action, taking on the task of raising feminist criticism in the Third World, so that feminist criticism rapidly penetrated countries around the world, and its direct and indirect influence cannot be ignored.

The representative of postcolonial feminism theory, Spivak (2014), attempts to combine postcolonial theory with feminism, deconstruction, psychoanalysis, and Western Marxism to emphasize the significance of postcolonial theory in the study of women in the Third World. Throughout history, Third World women have been portrayed as marginalized and oppressed, not only in the social milieu of colonial powers but also in literary classics. In search of their own identity and individuality, Third World feminists have experienced conflict over their place and role in their communities. Postcolonial feminism or Third World feminism has its roots in a critique of the mainstream by Western feminist theorists, which examines the image of women in literature and society.

A Thousand Splendid Suns tell the story of two Afghan women, Mariam and Laila, which also can be called Third World women of different generations, from other

places whose lives intersect for a while (Hosseini, 2007). The novel spans a long period: from before the Soviet invasion to the reign of the Taliban to the post-Taliban rebuilding. Mariam is the illegitimate daughter of the wealthy businessman Jalil and his servant, Nana. Mariam is forced at the age of 15 to marry 48-year-old Rasheed, a shoemaker from Kabul, due to Jalil's betrayal and Nana's abandonment. At first, the marriage seems to be happy, but Mariam's repeated abortion irritates Rasheed, which leads to her tragic destiny. Laila was born on the eve of Russia's entry into Afghanistan. Laila's family lives in the house next to the one of Rasheed and Mariam. During the war, Laila loses all her relatives, and her boyfriend Tariq also leaves Kabul. Told the information of Tariq's death, Laila gets married to Rasheed for the baby of Tariq and her. Having different educational, social, and economic backgrounds and holding different views towards life, Mariam and Laila are brought together discordantly by a twist of fate. With time going on, the two women form a strong bond to help each other survive the violence of Rasheed and the Taliban. In the end, Mariam rises to kill Rasheed to save Laila and sacrifices herself for the whole family's happiness. Laila marries Tariq, and they live a comfortable life with two children in Pakistan. Laila comes back to rebuild Kabul with her family after the Taliban's withdrawal from the country.

The novel deals with the Afghan woman's problems typical of the Third World. Because obedience is demanded of them throughout their lives, they need constant supervision. The role of the father or husband is to dictate power in a household. According to conservative Islamic law scholars, once a woman has married, she

becomes her husband's property. She is no longer permitted to express an opinion, even if she wants to be married again. When it comes to women, it is grossly unjust and inequitable, yet their religion and national heritage dictate that females must submit to males.

Since the highly-acclaimed *The Kite Runner* has been out, readers and reviewers alike have shown enormous interest in *A Thousand Splendid Suns* because of the book's fantastic reputation. Compared to other fields, there is a relative lack of studies on Third World women's issues. This research, therefore, will use a postcolonial feminist perspective to appreciate better and comprehend the novel. This study aims to grasp the author's understanding of the multiple hardships the Afghan women face as Third World women by presenting their poor conditions, postcolonial beliefs, and feminist awareness in the novel and the prevalence of women's oppression in a vulnerable position that takes advantage of patriarchy and hegemonic power.

Given that Khaled Hosseini is a relatively young author with just three novels to his credit, few comprehensive examinations of him or his works have been conducted so far. In the critical essays published, people who value the cultural importance of the novel hold different attitudes. Yingge Hu (2009) attempted to interpret Hosseini's works based on two crucial contents of postcolonialism—subaltern and border-crossing and shed new light on the multiple border-crossing to deconstruct female-marginalization and male-centralization. There is another article that described the novel as the text of postcolonial resistance and feminist resistance. The authors focus on the levels of resistance present in the women's characters of the novel (Gordan

& Almutairi, 2013). Soraya (2015) applied the postcolonial theory, primarily from Spivak, to explore how the two female protagonists are colonized and suppressed as the subaltern in the culture of patriarchy.

In addition to the literary critics above, there are many other critics have analysed the novel from a variety of different perspectives, including new historicism (Liu, 2012), discursive power (Jiang, 2017), postmodernism (Bai, 2015), post-traumatic (Zhang, 2016), feminism (Cheng, 2013), and ecofeminism (Jiang, 2012). The imperialist war and patriarchal dictatorship deprived Afghan women of the right to pursue freedom and happiness. Two women with entirely different starting points under the double oppression suffered mental and physical torture and walked into a desperate life of different paths to the same goal. In a completely dark world, it is the power of friendship, family affection, and love that reignites the hope in their hearts, allowing them to unite and fight for love regardless of their safety.

The study will reveal the journey of the Third World women, represented by Afghan women, getting rid of the marginalization to rise against the oppression of patriarchy and hegemonic power, and finally obtained the way to self-salvation. Some critics notice the national development and the improvement of women's status and interpret the fiction from that aspect. Some critics apply the perspective of female rights progress and the impacts of the political and social conditions to understand the novel.

B. Problems of the Study

Based on the above rationale, the researcher formulates two questions that this study attempts to answer:

1. What factors contribute to the main female characters' marginalization in Khaled Hosseini's novel *A Thousand Splendid Suns*?
2. How do the main female characters in the novel *A Thousand Splendid Suns* by Khaled Hosseini resist the marginalization?

C. Objectives of the Study

This research aims to:

1. Identify the factors that cause the marginalization suffered by the main female characters in the novel *A Thousand Splendid Suns* by Khaled Hosseini;
2. Explain how the main female characters in the novel *A Thousand Splendid Suns* by Khaled Hosseini resist marginalization.

D. Scope and Limitation

This study focuses on the factors that causing to the marginalization of Third World women as presented by the main female characters, Mariam and Laila, in the novel and the process of struggling against it. This study sorely focuses on the female characters' living conditions and status. It does not analyse the living situation and status of male characters, although they might also be marginalized and have resistance action under the hegemony power of Taliban Afghans.

E. Significance of the Study

This study is expected to give a significant study practically and theoretically. Virtually, this study is essential to support knowledge about the postcolonial feminism of the novel. Theoretically, this study is vital to describe and develop a theoretical understanding of literature about the marginalization of the main female characters and their resisting, described in *A Thousand Splendid Suns*. It is expected to be useful for other researchers who need information about marginalization and resistance, described in the novel *A Thousand Splendid Suns*.

F. Research Method

This section explains a systematic procedure, covering four parts: research design, data sources, data collection, and data analysis.

1. Research Design

The research is designed to be literary criticism. In the design, the object is a type of literary works, namely novel. Literary criticism is the study, evaluation, and interpretation of literary works. Literary criticism may have positive or negative biases and maybe the study of individual literary works or the works of authors. Researching, reading, and writing literary criticism works will help readers better understand works, form judgments on literature, study ideas from different angles, and determine whether literary works are worth reading on a personal level (Bressler, 2011).

Postcolonial feminism, often known as Third World feminism, is theoretical research around racism, colonialism, and the long-lasting consequences of imperialism in the postcolonial context. The postcolonial feminist acclaims that the Third World women must be admitted as masters in their own lives instead of simply victims (Mohanty, 1991). Spivak is perhaps the first critic of postcolonialism who concentrates a lot on women, especially women in the Third World. Her postcolonial feminist theory mainly focuses on why the Third World women became the mute group by the oppression from double power discourse (Spivak, 1996).

This study is getting the data analysis which is conveyed through reading reference books and the novel itself. The study aims to analyse the factors that contribute to the main female characters struggle against margination, the influences of the female characters in their life, and the progress of their resisting the marginalization in the novel *A Thousand Splendid Suns* by using postcolonial feminism theory on account of its concentrating on the situations of the Third World women represented by main female characters in literary criticism.

2. Data Source

The researcher analyses the second novel, *A Thousand Splendid Suns* by Khaled Hosseini. This novel was published in 2007 by Riverhead Books. *A Thousand Splendid Suns* consist of 384 pages.

3. Data Collection

There are several steps that the researcher uses to collect the data, which is a textual observation from data of the study in *A Thousand Splendid Suns*:

- a. Reading Khaled Hosseini's *A Thousand Splendid Suns* to understand the story and the situation of the main female characters;
- b. Understanding the novel deeply by reading repeat to explore the data related and relevant information to patriarchy, marginalization, and resistance;
- c. Select the data contents, which are dialogue, monologue, descriptions of the female characters' situations from the novel and mark the selected data on the nexus of patriarchy and resistance of the main female characters to be marginalized;
- d. They are classifying the data to answer the research problems based on the selected content of the novel.

4. Data Analysis

After collecting the data that the study needs, the researcher starts to analyse the data through the steps below:

- a. Analysing the data related to patriarchy, marginalization, and resistance by employing Spivak's postcolonial feminism theory;
- b. Categorizing the data concerning the problems of the study such as showing the struggle of the main female characters to the marginalization;

- c. Relating the data to the topic analysis, which is the progress of the female characters against marginalization;
- d. Interpreting the data that have been categorized into the aspects of marginalization and resistance;
- e. Presenting all data from the results of the analysis;
- f. Concluding.

G. Previous studies

From its publication, *A Thousand Splendid Suns* contains many book reviews of mainstream media and literary critics. They highly praise the writing talent of Hosseini and the emotional influence of the plots. Among the academic studies about *A Thousand Splendid Suns*, postcolonialism, new historicism, discourse power, postmodernism, post-traumatic, feminism, and ecofeminism were taken by scholars trying to expose the oppressions and situations suffered by Afghan women. These criticisms expound patriarchy, imperialism, and the female characters' resistance.

The first is the thesis given postcolonialism *Crossing the Boundary--The Way to Save Subordinates--Interpreting Hosseini's Works from a Postcolonial Perspective* by a Chinese researcher Yingge Hu (2009). She attempted to interpret Hosseini's works based on two crucial contents of postcolonialism—subaltern and border-crossing. This thesis cantered on the subaltern images emerging in the novel and ascribed the appearance of the subaltern to the operation of power through exploring gender, racial, social, and historical origins. The author shed new light on the multiple border-crossing

to deconstruct female-marginalization and male-centralization. The importance of women's awakening and their struggle against male-dominated society was also stressed in this paper.

The second one is the article of Marzieh Gordan and Areej Saad Almutairi (2013), entitled *Resistance, A Facet of Post-colonialism in Women Characters of Khaled Hosseini's A Thousand Splendid Suns*. They take postcolonialism and feminism as theoretical backgrounds to analyse the female protagonists' resistance in the novel. This study concentrates on levels of women's resistance regarding their positions and roles in their community. The study finds out that resistance involves women's emotions and ideas and brings different women together. It emphasizes the resistance itself but ignores the women's motivations for resistance, which is critical for women's self-liberation.

The third is the journal article *The Subaltern Voice in A Thousand Splendid Suns by Khaled Hosseini* by Soraya (2015). She finds out that in Afghanistan, the country with the culture of patriarchy, women are always positioned in the subaltern position with silence. Still, there is strong force arises within them to articulate and destroy the oppressor. Nevertheless, Soraya fails to point out what the vital force is specifically.

The fourth is in virtue of the perspective of new historicism. Zhe Liu (2012) applied such contents advanced by new historicists as subversion and containment, the historicity of texts, and the textuality of history in his thesis *A New Historicist Interpretation of A Thousand Splendid Suns* to indicate how the history of those

suffering and resilient people was reconstructed and drew the whole world's attention to the predicament of Afghan women.

The fifth one is a thesis about discursive power submitted by Chinese researcher Yushuang Jiang (2017), *Pursuing A Space of Love and Freedom: A Study of a Thousand Splendid Suns from the Perspective of Foucault's Space-Power Theory*. The author adopted Foucault's theory of spatial power in the thesis and analysed the heroine's imprisonment and enslavement in the family space, the isolation in the social area, and the space practice of resistance to the pursuit of love and freedom. It not only reveals how the patriarchal discipline force disciplined Mariam into a tame body in the circular prison-like family space, but that is also prisoner and slave. Furthermore, it shows that a whole set of discipline practices makes Mariam a stranger in the social space ruled by panoramic opens. At the same time, through the rebellious space practice, Mariam has cracked the secret of the discipline mechanism, thus completing the journey of self-construction from the passive subject to the active subject.

The sixth is the thesis *A Thousand Splendid Suns in Feminism in a Postmodern Perspective* written by Yufeng Bai (2015). The researcher uses postmodern feminism-related theories to analyse the characters in *A Thousand Splendid Suns* in depth. Through the love and hatred of two ill-fated Afghan women Mariam and Laila, this article draws out the various feminist issues that Afghan women were facing, thus focusing on the long-standing belts. With profound cultural imprints of gender discrimination, it seeks to subvert the subservient role set by the patriarchal society for women to show readers a different new concept of equality between men and women.

This new concept of equality between men and women is based on the discourse of power, the construction of women who do not regard men as neutral, and the differences between men and women.

The seventh is the thesis, *The Pain of Afghan Women--A Study of Mariam's Trauma in A Thousand Splendid Suns*, which uses post-traumatic theory. Zhang (2016) combined trauma theory to explore the process of one of the heroines of the novel, Mariam, from trauma to recovery. This thesis took collective trauma and individual trauma as the starting point to reveal the harm caused by society and family to Mariam. The thesis focuses on the self-isolation and collective estrangement experienced by Mariam after experiencing trauma, the past and present Fracture, and self-identity crisis; and further explore how Mariam resists her unfair destiny by breaking through herself, rebuilding her connection with others, and seeking her own identity, and gradually recovers her trauma.

The eighth is the thesis from a Chinese researcher who was interpreting the novel from the perspective of feminism. In his article, *A Feminist Reading of a Thousand Splendid Suns*, Penghua Cheng (2013) focuses on the patriarchal system to analyse the two female characters' suffering and oppression physically and spiritually imposed by family and society. Meanwhile, Cheng reveals the two female protagonists' awakening and resistance.

The last one is *An Eco-feminist Interpretation of A Thousand Splendid Suns*, written by Yingying Jiang (2012). She discusses that the patriarchal worldview has an

influence on both women and nature by using ecofeminism theory. The deterioration of the environment will bring harmful effects on human beings.

The previous studies above indicate the oppression and resistance women suffered in the novel *A Thousand Splendid Suns*. All these studies give a detailed description of women's oppression, but they did not analyse women's situation. Specifically speaking, these studies did not illustrate that women's oppression makes them trapped in a marginalized situation so that no one tries to figure out how the patriarchal society and hegemonic power make females stay in the position of marginalized. They also did not probe into the reasons why most women choose to tolerate their predicament. It is not difficult to find that all these studies have not focused on the females' marginalization in the novel.

H. Definition of Key Terms

The following terms commonly appear in this research report and are defined to build a shared understanding among the readers:

1. Postcolonial feminism, also labelled as Third World feminism, contends that the Third World women are subjected to both colonial domination of empire and male dominance of patriarchal society;
2. Third World women refer to the women in Asia, Africa, and Latin America, whose economic and political structures have been distorted in the colonial process. It also refers to Asian-African, Latin American, and American women living in North America, Europe, Australia, and indigenous American women. "Third

World Women” is based on such double standards as geographical space and social history, including minority women in the United States;

3. Marginalization refers to movement and change in the opposite direction to the mainstream development of people or things. Marginalization is a relatively abstract term that is non-central, non-mainstream, or rejected by the mainstream (mainstream society, mainstream people, ideology, culture, economy, etc.). To be precise, it means that it does not enter the mainstream, has no appeal, no influence, no authority, and it is easy to be ignored and left out;
4. Resistance is the refusal to accept or comply with something, i.e., the attempt to prevent something by action or argument.

CHAPTER II

REVIEW OF RELATED LITERATURE

The second chapter discusses the review of related literature on the topic under research. It deals with the discussion of references mainly related to postcolonial feminism theory. The literature review covers the main acknowledges of postcolonial feminism and the construction of resistance and marginalization.

A. Postcolonial Feminism

This section explains postcolonial feminism in terms of the definition, the historical development, the main dimensions, and its application in literary studies.

1. The Definitions of Postcolonial Feminism

Regardless of any challenges, it is vital to define a research item using a more rigorous idea prior to doing research to produce a widely agreed and somewhat stable definition (Ren, 2008). As Spivak (1996) mentioned, essentialist concepts are typical of patriarchy. As a result, defining anything seems to be intellectually impossible in the spirit of deconstruction. Another reason postcolonial feminism cannot be explained the genre itself includes many voices, making it impossible to condense and streamline, even more so given that the genre is constantly evolving and enriching itself. With the growth of postcolonial cultural endeavours, the theory is continuously changing its

framework. However, Spivak (2014) recognized that definitions are still necessary for us to establish a footing, to explore problems in detail. We may follow most academics' lead and define postcolonial feminism descriptively to ease future debates when confronted with such a scenario.

The next debate will examine the meaning of the term "postcolonial feminism." Sara Suleri (1992) said in *Women Skin Deep: Feminism and the Postcolonial Situation* that it links feminism with the postcolonial condition. The constructed phrase heightens women's voices' racial consciousness.

Due to the fact, this word includes metaphors, it expands its epistemological possibilities, perhaps making feminists more open epistemologically. This word is no longer exclusive. *On the one hand*, it is a culturally displaced lexicon that liberates postcolonial words from national historical constraints. *On the other hand*, Suleri (1992) acknowledges that creating such mixed words may increase confusion when related terms are defined. She said postcolonial feminism risks obscuring postcolonialism by removing it from its permanent place in the cultural mix. As can be seen, academics of postcolonial feminism have recognized both the benefits and potential drawbacks of this phrase. Any term ending in "*ism*" is assumed to refer to a collection of related concepts, a unified and homogenous ideology. Indeed, since each doctrine's practice is often diverse, such a generalization must be vast. Postcolonial ideas include a variety of activities, each with its distinct objectives and viewpoints. It would be absurd to believe that postcolonial theories share the same theoretical framework since one of

their defining features is their rejection of the unified form (Young, 2016). At this moment, postcolonial feminism is similarly situated.

The following are some of the features that constitute the definition(s) of postcolonial feminist criticism. *First*, it aims to reveal the double colonization that Third World women face, particularly the hegemonic power in patriarchal and colonial structures, which results in the loss of voice and distorted images of Third World women; *Second*, it casts doubt on Western feminism, which is founded on Eurocentrism and imperialism; and *third*, it challenges Western feminism, which is based on Eurocentrism and imperialism (McCann & Kim, 2016).

2. The Historical Development of Postcolonial Feminism

Postcolonial feminism emerges as a new critical approach in literary and cultural criticism when the two postmodern theoretical frameworks of postcolonialism and feminism are combined. Postcolonialism seeks to analyse economic growth, cultural impact, political systems, and colonialism's residual effects in various ways as a theory on postcolonial circumstances. While colonies have achieved independence and sovereignty, the long-lasting consequences of colonialization have not diminished, and colonialism has persisted in many areas. For instance, in films, literature, and popular culture, the image of the non-white person has been reduced to a stereotype (Rajan & Park, 2000). The aim of feminists worldwide is to alter the unequal power relationship between men and women and to dethrone men's superiority over women.

Postcolonialism and feminism are inextricably linked since they both represent the disadvantaged class and criticize the dominant discourse. They developed a new critical method, postcolonial feminism, through continuous discussion and communication. Although postcolonial feminism is sometimes referred to as Third World Feminist Criticism, other academics think that postcolonial feminism and Third World feminism are not synonymous, but that postcolonial feminism is. Feminism is a subset of global feminism (Yu & Zheng, 2003). Although this is a very uncommon argument, it demonstrates the term's ambiguity.

When the phrases "*Postcolonial*" and "*Third World*" are contrasted, the former often utilize time to indicate while the latter is a viewpoint. It is no longer restricted to an area governed by a foreign government but encompasses a range of power structures. The oppressive structure, also called the oppressive relationships within various power systems, may be considered postcolonial. This expansive definition enables postcolonial feminism to think about marginalized and disadvantaged groups, pay close attention to women's living circumstances where race, class, and gender intersect, and pay more conscious attention to the power structure of their discourse. The latter classifies feminist critique in Africa, Latin America, Asia, and the Caribbean using geographic location as a criterion.

Although the above categorization technique has been acknowledged in traditional debates, it remains inadequate. For instance, although black feminism is criticized in the United States, its critique is comparable to that of feminism in Asia, Africa, and Latin America. They have long undertaken in-depth study and debate of

the power connection between racial discrimination or internal colonialism in the United States and black communities' gender oppression. As can be observed, Third World feminism that is geographically based does not physically include the Third World. Therefore, there are ambiguities, and postcolonial theorists may transcend this difference to care about politics, economics, and culture.

In postcolonial feminism, domination is a point of contention. As a result, academics who use “Third World feminism” have also made conceptual changes. For instance, Mohanty (1988) believes that the term “Third World” can be defined in two ways: first, as a geopolitical entity comprised of “Latin America, the Caribbean, Sub-Saharan Africa, South, and Southeast Asia, South Africa, and China nation-states and regions that comprise the non-European Third World”; and second, as a term referring to blacks, Latinos, Asians, and indigenous peoples in the United States. Several of them have a historical connection. While acknowledging that the phrase “Third World” is insufficient to explain the economic, political, ethnic, and cultural distinctions between Third World nations, Mohanty (1988) thinks it is comparable to Southern & Northern, developed & undeveloped, and other terms. Compared to alternative formulations, the phrase retains an illuminating value in colonial history and current neo-colonial economic and geopolitical dynamics.

The preface to *Third World Women and Feminist Politics* defines the Third World once more. The original geographical and national boundaries should be abolished in the post-colonial period, including Asia, Africa, Latin America, and the Middle East. All ethnic minorities in the United States and Europe since their

circumstances are similar. As a result, it seems as if the Third World has a broad reach, undoubtedly resulting in a series of thorny issues, such as Who/What is the Third World? Are women in the Third World consistent? What basis is consistent? Is it possible to refer to the fight of women in the Third World as feminists? Where do we draw the line between who defines women's history in the Third World and who does not? How do gender, ethnicity, and nation all contribute to the concept of feminism in the Third World? How and through what means is feminism defined? What hypothesis describes the ego of that lady from the Third World? And so on.

The theory of postcolonial feminism focuses on two components. *On the one hand*, it is dedicated to challenging conventional postcolonial and European and American feminist theories, critiquing colonial ideology, challenging Western middle-class feminism, and rejecting that patriarchy is the only oppressor of women, especially gender. Issues are addressed in terms of nationality, race, geographical borders, imperialism, capitalist multinational companies, colonialism, and colonization, reject gender identity and homogeneity, and think mainstream feminism is at the heart of Europe, which is ism's, or imperialism's offshoot. Race, gender, and class are not distinct entities, nor are they inseparable. Their whole existence is predicated on reciprocal relationships, even if those relationships are antagonistic or contradictory (Mcclintock, 1995). Sexual orientation and ethnic origin classes are inextricably linked, a distinctive viewpoint separating postcolonial female critique from white feminism in Europe and America.

On the other hand, it focuses on the study and discussion of numerous historical and practical problems affecting Third World women in the post-colonial period, such as gender dynamics in the context of imperialism and the interplay of gender, race, and class in the colonial/postcolonial period. And so forth, feminism's connection with postcolonialism and marginalized women's initiative (Hu, 2001). Efforts are being made to develop its interpretive viewpoint and theoretical discourse, stressing women's multi-dimensional or multi-level life, analysing the peculiarities of women in the Third World, and advocating for their rights.

In summary, the postcolonial feminism components' goals are to gender postcolonial theory, to racialize feminism, to create a dynamic feminist notion of identity, and construct horizontal politics. Black feminism, Indian feminism, other minority feminism in the United States, and feminism in Third World nations and areas are the primary branches of postcolonial feminism. The rise of postcolonial feminism theory has significantly enriched the space for literary and cultural interpretation, exposing the blind spots in feminism's race and class discourse, which white middle-class women in the West dominate, and expanding the space for feminist thinking. The development of postcolonial feminism theory has compelled the academic community to pay attention to and confront.

3. The Dimensions of Postcolonial Feminism

Postcolonial feminism mainly deals with three issues: patriarchy, subaltern, and marginalization.

a. Patriarchy

Patriarchy refers to political, material, and imaginative systems that invest power in men and marginalized women (McLeod, 2000). Patriarchy is a family system in which fathers, husbands, or other father figures hold authority over women and children. Just like a network, it influences all the lower classes. The male has authority power in the social organization or political leadership. In this network, the male can dominate or control women in physical fields or psychological fields. Women are the subaltern of the male. Gradually, women lose their thoughts or ideas and become puppets in the hands of men.

Although academic circles disagree on defining patriarchy, one thing that can be agreed upon is that it is strongly related to male-centeredness, gender discrimination, and hierarchy. According to Pilcher and Whelehan (2004) in *Fifty Key Concepts in Gender Studies*, patriarchy refers to the authority of a male leader over the fundamental unit of society (family, tribe, etc.). The patriarch is typically the community's senior member and has legitimate power over the remainder of the society, including young males, women, and children. From this definition, it is clear that the patriarchal politics of male superiority and inferiority has become a deep-rooted and fact in human society.

Hatfield (2000) writes in *Gender and Environment* that it is a systematic, organized, and unfair system of male dominance over women. Patriarchy encompasses all systems (policies, practices, status, institutions, roles, and expectations) and behaviours that bestow males' privilege (position, value, and privilege). These institutions and actions combine to create the intellectual framework of sexism, with

the latter defending and justifying the former. The preservation and justification of male privilege and power are at the core of patriarchy. Male dominance over women is unambiguously a systematic, institutionalized, and tightly structured process and result, in which the components complement one another, collaborate closely, and create a homogenous social system.

Specifically, patriarchy entails the following characteristics:

- 1) Male domination. Men have a natural propensity to dominate public spheres and the private sector, both in micro-domains such as family and ethnicity and macro-domains such as politics, economics, religion, and the military. Men's ethical norms and standards assess, lead, and govern women in what seems to be a fair, logical, and objective manner. Men's biological condition results in powerful males capable of exceptional leadership, and therefore men are naturally and logically dominant over women. Patriarchy stresses male dominance's inherent features. Thus, the patriarchy becomes a gender system that controls women, while men's dominance over many social resources restricts women's survival.
- 2) Masculinity. Through institutional organizations such as family, church, and academia, patriarchy educates and instils fundamental masculine ideals, and parents in the home, God in religion, and authority in academics tend to appear as masculine, which certainly promotes male domination. Guy triumphs over the lady. Men are subjects, while women are objects and subordinates. Even in industrialized nations, where gender equality is advocated, the woman adopts her

husband's surname and becomes a housewife after delivery, thus rendering women jobless—furthermore, ascetics who live apart from the public world.

- 3) Woman objectification. Jackson discusses how males utilize women as objects in their affairs and transactions, limiting and impeding female innovation and denying women access to many areas of social knowledge and artistic accomplishment (Jackson & Scott. 1996). This view indicates that in the form of production, the potential of women to act freely and autonomously is suppressed, and the social order excludes women from the mechanism of supreme power.
- 4) The patriarchal style of thought. The primary expression is binary oppositional logic, for distance thinking in black and white terms and ignoring intermediate states such as subject/object, self/other, rational/perceptual, and sameness/heterogeneity. Men's uniquely powerful intentional, scientific instrumental rationality reflects a linear thinking style; language is a limited logical framework. Simultaneously, they overlook women's fluid, diffuse, pluralistic, fractured language, as well as the origins of circular writing. Hierarchical thinking structures power hierarchically, converting biological differences between sexes into gender differences and arbitrarily categorizing individuals and things to hierarchical as superior/inferior, superior/inferior, active/passive, and active/negative.

b. Subaltern

Subaltern refers to a primarily British military term for a junior officer. The word means subordinate. The concept of a subaltern was introduced by Gramsci, who, in his study of peasants in the southern Italian countryside, found that they lacked a unified organization and a conscious sense of subjectivity and were dependent on the ruling class (Brydon, 2001). The concept of the proletariat is replaced by a subordinate, which refers to the lack of organization and self-consciousness of the subject. Unlike the proletariat with its strict organizational form and distinct political consciousness, the subordinate class is submissive, loose, without a clear goal, and lacking a sense of history, mainly referring to the peasants.

For Spivak, the “*subaltern*” indicates that women in the Third World are disempowered and oppressed. In *Can the Subaltern Speak?*, Spivak (2008) proposed to give a collective voice to the subaltern group inevitably run into the problem of creating dependence upon intellectuals to speak for the oppressed condition rather than allowing them to speak for themselves. She pointed out that the purpose of postcolonial studies is to make Third World women gain their voice (Brydon, 2001). According to Spivak (2006), her theory has expounded the Subaltern in two ways. *Firstly*, it means that they cannot be heard or understood. For instance, they do not have the master’s language to speak. *Secondly*, it means they have no resisting consciousness. She deems postcolonialism itself is not more important than opposing imperialism and colonialism as its critical purpose is to weaken the cultural hegemonism of the West imposing on the East and the Third World countries.

Spivak (2006) also expands the concept of the subaltern in another way, whether in Gramsci or the Indian subaltern study group, the subordinate class is the male group, and women are ignored. Spivak focuses not only on the subordinate class but also on the subordinate female class. This expansion was accomplished after Spivak introduced the female dimension into the postcolonial perspective. As a scholar who grew up in the Third World and successfully arrived at the First World Academy, Spivak has a broader perspective and richer experience than other scholars. She was under pressure from the male world and received pressure from the male world of the first world when she entered the first world from the Third World and felt pressure from female scholars of the first world at times in the academic field.

In Spivak's idea, there is the dichotomy of male or female and First World female or Third World female. With the superposition of multiple identities and experiences, Spivak (2006) finds a bridge between feminism and postcolonialism and uses them both skilfully and effortlessly. Feminism and postcolonialism seek to subvert the dichotomy and retell events to excavate and reconstruct the historical picture. Feminism and postcolonialism share a common methodological approach.

c. Marginalization

Spivak (2006) believes that Third World women generally lose the right to speak. Both hegemonic and patriarchal cultures generally oppress women in the Third World. The resulting double marginalization prevents Third World women from confirming their identities, resulting in a lack of identity. Combining with Heidegger's

Silent Other theory, Spivak pointed out that the lack of identity will hinder self-expression. When the individual's identity cannot be confirmed, it will cause the loss of identity, lack of identity support, language expression will lose the necessary support, and personal expression will lose the way and direction. The right to speak is closely related to the identity of women in the Third World. Identity and the right to speak interact. The lack of identity will inevitably lead to the loss of the right to speak, and the loss of the right to speak will inevitably lead to the loss of identity. Once they lose the right to speak, Third World women will gradually lose their self-awareness in silence. The combined lack of self-awareness and identity will ultimately push the Third World women to the double edge, and they cannot speak in the cracks.

d. Postcolonial Feminism in Literary Studies

Spivak (2006) emphasized that humanistic discourse is an important issue that all postcolonial critics theorists pay attention to, and literature is even more critical because other kinds of discourse always seek the ultimate truth about a particular situation. Literature is also seeking this truth, and it points out to humankind that this truth is just unable to be discovered. In other words, the general humanistic discourse contains a certain kind of answer, and in the literary discourse, the question itself that runs through and is fully presented is the answer. Therefore, literary discourse is the most deconstructive discourse in postcolonialism. So, for postcolonial feminism, how to show the situation of the Third World women who have lost their subjective status and become instrumental objects requires extra-literary discourse. They have lost their

right to speak and cannot be heard. They are merely reduced to an empty signifier and become powerful counter-evidence of patriarchy and imperialism.

Spivak (2006) believes that only literary critics can discover the suppressed silence through the unique and individual expression of literature and deduce the historical meaning behind the signifier, and thus it is possible to establish the female subjectivity. The historical coordinates make the women who disappeared under the historical horizon emerge from the surface of history. Based on the recognition of the importance of literary discourse in the entire postcolonial feminist cause, a crucial part of the theoretical system of postcolonial feminism is literary criticism.

The task of postcolonial feminism in literary criticism is to seek and establish a new theoretical paradigm and interpretation strategy adapted to the texts of women in the Third World and explore this in many ways. However, it is not easy to establish literary criticism for a long-term silent group of postcolonial women as Showalter doubted there are many difficulties in identifying silent literature as its literature or constantly modifying mainstream literature conventions. In mixed culture, to figure out that is there any honest and independent language, theory, and culture to express the soul of any group. Moreover, the relationship between contemporary literary theory and non-classical literature, the way literature finds an identity while still avoiding national, racial, or gender essentialism (Showalter, 1991).

Postcolonial feminist theorists recognize the importance and great difficulties of literary criticism and try to find support outside of the Western ideological tradition, mainly in the Third World anti-colonial ideological resources, to establish a discourse

directly with Western colonialism, namely counter-discourse. They have extensively explored the history of postcolonial women's creation that has been neglected. From the perspective of literary criticism, postcolonial feminist critics have exposed that patriarchy and colonialist discourse have constructed Third World women as others, causing them to be suppressed, concealed, and obliterated in history; they insist on differences. They combined the two perspectives of race and gender and collectively raised the particularity of Third World women as a cultural group (Smith, 1979).

B. Marginalization

This section explains the definitions of marginalization, its causes, and its resistance as an effort of struggling against marginalization.

1. The Definitions of Marginalization

Marginalization refers to sitting outside the centre's edge, relying on the suzerain's police, economics, culture, and language. Because of the system of patriarchy, women are marginalized and lose their rights to express themselves. Spivak said that women in the Third World are aphasic, disproof women's absence, and sitting at the edge of the ideology. Spivak offers her unique interpretation of the definition of such a debated concept as "woman," saying that her definition of woman is simple and depends on the use of the word "man" in various texts. These texts set the stage for the corner of the literary-critical establishment in which she was placed.

Spivak, like traditional feminists, is acutely aware of the lack of women's status over time. For thousands of years of human civilization, “man” has been equated with its concept as a matter of course, and “woman” has never been taken seriously as a social group that has been ignored and excluded from the margins (Zhang, 1999). It has never even become a clearly defined category. We can also perceive Spivak’s interpretative strategy centred on the idea of deconstruction. Spivak (1976) is well aware of the essence of deconstruction. She considers the three interchanging concepts of language, world, and consciousness as replaying paradigms for expressing humanistic discourse.

The world and consciousness are constituted by language, and we cannot take over these languages because we are manipulated equally. Although the world and consciousness determine the language, the sphere of language is steeped in the sphere of the world and consciousness. Since we question the power of human beings to control language, the definition of “*man*,” which we have consistently recognized and used, can also be questioned. Thus the a priori dichotomy between men and women loses its basis of existence, consistent with the deconstructionist idea of dissolving the ultimate meaning of texts and concepts.

2. The Factors causing Marginalization

There are many potential causes of marginalization. However, this section will focus on two causes of marginalization relevant to the research topic, i.e., patriarchal society and hegemonic power.

a. Patriarchal Society

In a male-dominated social order, lower-class women in the Third World are squeezed in many ways and survive in the shadows. Women are still suppressed by the male centre, even within the Third World, and women are double covered. Spivak used the example of India's widow dying to analyse the aphasia of women at the bottom of the Third World. The true history of women at the bottom of India has been suppressed. The repression comes from the hypocritical imperialist political and economic ideology. The myth of whites rescues brown women from brown men, and the other is from Indian patriarchy. Others entirely express women at the bottom of India. In the process of writing their history, they are excluded. We cannot hear their direct voices at all. All we hear is that white people rescued them, or they wanted to die like that. So, in the archives of imperialism, these martyred widows were distorted, but they could not make a sound (Spivak, 2007).

The death of a widow is not a widespread custom in India, nor is it fixed to which severe punishment or class it belongs. It is not excessive to understand it as a private, solitary case. Moreover, when India was incorporated into its capitalist production chain by imperialism, this private, isolated case was transformed into an open and universal popular custom, which was regarded as a kind of protection of men to women to show that India stepping out of a chaotic situation and moving towards a good society with the intervention of imperialism, the public myth that white men are rescuing brown women from brown men has been portrayed as a sign of imperialist construction of a good society.

Just talking about the abolition of the widow's martyrdom is a good thing, but this seemingly good thing was done under the intervention and transformation of imperialism. The widow's leap from private to public and the British from trade and commerce has a straightforward and complicated relationship between the management of territory and administration (Spivak, 2007). This view essentially hides the imperialist's attempt to incorporate the colony into its historical track forcibly, dilutes the imperialist evil of suppressing the true history of women at the bottom, and transforms imperialism into a modern, civilized, progressive, and noble saviour. In this process, women at the bottom can only passively accept the obligation of arbitrarily dressing up without the right to express their voices.

In the Indian patriarchal tradition, the validity of women is limited to their husbands. Women can only obtain legitimacy by attaching to the patriarchal centre. When the husband dies, the legitimacy of women is cancelled. The widow's death "encourages" women to "freely choose" to dedicate themselves to their deceased husband in a ritualized way to regain legitimacy and recognition from the outside and use suicide to express loyalty to make people praise them. Even this free choice cannot be reversed. It is also more expensive to change our minds, and a local British police officer supervises this martyrdom (Spivak, 2007). The imperialists have long adopted this barbaric custom. A cooperative attitude, but now the history and evidence of this cooperation have also been erased. What can be seen in the imperialist archives is the salvation myth about the white man rescuing the brown woman from the brown man.

Between patriarchy and imperialism, between the construction of the subject and the formation of the object, the image of women disappears.

The image of Third World Women is being displaced from time to time. Through the analysis of cocooning and spinning, Spivak (2007) gradually uncovered the patriarchy and imperialism's common oppression and smear strategy on Third World women. It was gradually dispelling the narrative fog that has shrouded women in the Third World, dismantling the historical archives of patriarchy and imperialism, and reconstructing an actual historical image belonging to women.

b. Hegemonic Power

Spivak (2007) introduced the perspective of feminism into postcolonial research and creatively discovered the duality of colonial women/imperialist women. Colonial women were not only oppressed and ruled by male power (including imperialist men). In the dimension of women, they will be oppressed and ruled by imperialist female scholars. In the political and cultural territory of the world, the most helpless women are undoubtedly Third World women. Spivak pioneered Western feminist criticism to a new level and revealed the conspiracy between imperialist female scholars and male power. Spivak further explored the relationship between postcolonial critics and a particular conspiracy of imperialist hegemony.

Postcolonial scholars come from two parts, one is scholars from the First World, and the other is scholars from the Third World who arrive at the First World academy. Without exception, they all stand up and become famous in the First World they are

criticizing. This is an inevitable paradox for postcolonial scholars. Postcolonialism aims to dispel the dualistic thinking mode of the centre/periphery. However, in practice, postcolonialism has shifted the focus of contemporary political, social and cultural domination relations and has blurred itself and the conditions for its occurrence, namely the global relationship between capitalism (Wang, 2002). So the postcolonial and its criticized hegemony moved toward collusion.

Postcolonial research and criticism are similar to the colonial expansion of the Western world, but postcolonialism has become a noticeable and conscious trend when Third World scholars arrive at the First World academy. Moreover, with the help of the academic platform, it has obtained to voice. It is the intersection of the first world and the Third World, showing the globalization of cultural discourse, expanding the problems and concepts of European and American cultural criticism at the centre to the global scope, and at the same time In the past, the marginal voices and subjective images of political colonialism were introduced into European and American cultural criticism, so that marginal powers could hear their voices in the centre (Wang, 2002). In this process, knowledge from the Third World is always facing the challenge of integrating into the First World academy and being recognized to gain the legitimacy of their voice. Marginalized Third World intellectuals who wanted to enter the academic centre of the first world consciously or unconsciously entered the first world academy's role setting for postcolonial intellectuals. In this way, Third World intellectuals should reconstruct the world to gain social status and academic recognition so that they can actively observe, compare, and evaluate the first world with the eyes

and experience in the first world academy, which contributes to the existing hegemonic power.

3. Resistances to Marginalization

If the critique of colonialism is a dismantling exercise and therefore plays a subversive role in deconstructing thought, the practice of resistance must rely on a certain constructiveness or affirmation to find possibilities and sources of resistance that can be called resistance source of power. Spivak recognizes that deconstruction is a criticism of what we must inhabit and that the means of the complaint itself has to come from the object of criticism. The difference, however, lies in the concealment of the subject's participation in the process of essentialisation and the acknowledgment of the existence of such participation, in the authorization of the essence and the provisional adoption of the functional role of the essence. It is between this essentialism and anti-essentialism that Spivak finds the space for the existence of a strategy. In a rational sense, for critical practice to be effective, it also necessarily requires establishing provisional stability of the critical subject and the critical object. In this regard, Spivak argues that the most important thing is to construct a sense of subjectivity in the community of the people, starting from the needs of the practice. In this case, the subaltern and its subjectivity are precisely the essentialist concepts Spivak strategically.

In *Can Subaltern Speak?*, Spivak's criticism of Foucault and Deleuze addresses this very question. By insisting on the deconstruction of the rational subject and putting

philosophical rigor into actual everyday practice, Foucault and Deleuze's resistance to marginalized people had to abandon intellectual intervention, resulting in the famous theory of automatic struggle (Spivak, 2008). This is paralleled by the Symbolic Struggle in media studies today (Curran & Gurevitch, 2005), Lefebvre and de Sédou's *The Everyday Practice and The Symbolic Guerrilla Warfare* (Curran & Gurevitch, 2005), Baudrillard's *The Silent Resistance* (Dickinson et al., 1998). All these thinkers, because of their suspicion of and opposition to the post-period notion of the subject, especially the notion of the collective subject, had to abandon the collective force, or even the conscious act of subjective resistance, on the question of resistance, thus turning it into something based on desire and instinct, into a conditioned reflex where there is oppression, there is resistance. Even the non-unity of all symbolic spheres is seen as a manifestation of struggle. Those who are oppressed in various spheres, especially the othering groups like Spivak's subjects, not only lose their collectively and become individual human beings, but more importantly, lose their rational subject and become instinctive human being who is henceforth forced to be alone and to change his destiny only in his dreams. In this way, the intellectual no longer has any relation to the fate of the repressed, which in a sense means turning a blind eye and a deaf ear to the violence of the world in all its forms, ultimately contradicting the goal of the critique of capitalist ideology, since it was the "disintegration of the rational subject that was proclaimed in the first place. The disintegration of the rational subject was proclaimed precisely for the sake of the critique of capitalist ideology. On the other

hand, this is also a loss of intellectual responsibility, perhaps why Foucault strongly criticized Said and others (Said, 1984).

Spivak mentioned that dilemmas are known only in the experience of being experienced, even though they are non-passages. They are thus revealed in the process of being erased and thus become impossible experiences. Revealing in the process of erasure is the same as leaving a trail while not being present. *Experience*, in this case, means both erasure and retention. What is erased is the objective essence in the traditional metaphysical sense, while what is retained inexperience is not essential but is related to it. Essence From the non-essential, fragmentary, historical experience of the subject, we can obtain something related to the essence and get a sense and grasp of one's subject position.

Similarly, we can obtain information about the subject of an absolute the Other from the ocean of everyday experience, which is full of all kinds of heterogeneity and differential structures, culminating in what Spivak calls the calculus of action. If all the experiences that form this effect can be called content, then this effect can be called *essence*, which is the minimum foundation one must build. According to Spivak (2014), the essence is content, but all content is not the essence. We are so sensitive to this word and cannot leave the word essence behind. Because without a minimal degree of the essence, a residual and preserved something, there would be no communication. Differences determine these calculable essences.

Here we see Spivak's ultimate goal, which is to find a basis for undercalculation, correlation, and possible concentration, the essence of the slightest degree as the total

effect of the trace, otherwise we should figure out the difference between things and what is the difference between things. In this case, *something* is that minimal essence. In the case of the subjective consciousness of resistance, this strategic essence, which can play a temporary role in resistance, is the subjective consciousness. In a sense, the impossible experience breaks down the hard shell of difference between individuals strategically. It thus gains the possibility of resistance in subjectivity, which is probably where the constructive and interventionist power of the deconstructed ethics of the other lies.

a. Mentally

Spivak (2006) focuses on what she calls psychobiographers. As a calculus of experience, these biographies make it possible to gradually evoke the subjectivity of the suppressed or the subaltern class. By discovering women's psychological biographies, focusing on their own unique life experiences, it is possible to gradually take the path of gradual voicing and thus eventually emerge from the shadow of male discourse. Women's psychological biographies are written through the two main aspects of women's sexual subject experience and productive experience. This is the most critical area in which women, especially in the Third World, have lost the ability to speak for themselves. Through her critique of Freudian and Lacanian psychoanalytic Phyllo centrism, she argues that women should be aware of their suppressed position in terms of sexual pleasure and reclaim their experience of the sensual subject.

On the other hand, Spivak stresses the importance of the *womb* in the question of the product experience. *On the one hand*, and the importance of the uterus concerning the experience of production, linking it further to social production and reproduction. By tapping into this ordinary consciousness and shared experience of women, a basis for communication is established step by step. A subject effect is gradually sought and developed, thus providing a basis for her to resist the double oppression and super-exploitation suffered in the globalization of capitalism are made possible.

b. Physically

On the issue of the inability of the subaltern class to speak, Spivak (2006) argues that the subject's subaltern experience is confronted with a very complex and broad field. The voice of the subject as a class has been limited or even eliminated by cognitive violence. Its sense of subjectivity can only be recovered through a limited experience of resistance. This experience of resistance is not confrontation but all those dissonant voices that exist on the margins of the colonial discourse because the various elite and colonial discourses have irrevocably contaminated that natural resistance. It has become a part of the narrative of national liberation and colonial salvation. Spivak, therefore, approves, with some reservations, of the kind of pioneering work done by the Indian group for the study of the Subaltern, namely, to interrupt the historical narratives of elite discourse and imperialist cultural hegemony by rediscovering the history of the subject experience, exposing its limits, and

revealing its false homogeneity, identifying the place of the subject class itself. Of course, these voices are not pure due to the cognitive violence and the pre-existing nature of elite discourse, which is why Spivak criticizes the historical writing tendencies of the Group for the Study of the Subaltern. The scattered, discontinuous, and fragmented presence of these voices in all spheres of social life makes us more aware of the impossibility of experience.

Nevertheless, it is only through the breaks and gaps in the hegemonic discourse that we can reflect on the existence of our own experience so that we can gradually develop a sense of subjectivity in the sense of calculus and get out of the dilemma of the inability to speak of the people. In this respect, Spivak's work on the subject is a good example. In this regard, Spivak has taken a physical approach, reading through many marginal texts in literature and historical archives to discover the cracks in the colonial discourse and imperialist narrative texts and trying to amplify from them the marginal and potential voices of resistance, especially those of Third World women who were under the double oppression of imperialism and men. This is a direct challenge to and deconstruction of the imperialist colonial discourse and a painstaking process of calculi of the sense of belonging to a democratic body.

It is perhaps because of this focus on the process of calculus that Spivak prefers to evoke and reconstruct the subjective consciousness of women and peoples through a variety of complex textual criticism, literary readings, worldwide literary comparisons, seminars, teaching and fieldwork, visits, and experiences of what it considers to be the lives of peoples, And so on. It was not willing to adopt the heroic and messianic

approach of a call to arms. In his foreword to Spivak's *The World of the Other*, Colin Mac-Cabe (2006) comments on Spivak's work, he was arguing that Spivak has little enthusiasm, unlike the deconstructive skepticism about the originality of origins for modernity or the radical potential of the sixty's kind of resurgent deconstruction. Her great contemporary enthusiasm lies in playing with certain concepts and methods of the Sixties, applying them to locating and grasping the complexities of contemporary situations. It is neither aesthetics nor politics but an intellectual ethic.

CHAPTER III

ANALYSIS

This chapter consists of two parts. It presents the data and analyses them about the research questions based on Spivak's theory. The first part straightens out the factors that contribute the main female characters, Mariam and Laila, to suffer from the marginalization in the novel *A Thousand Splendid Suns* by Khaled Hosseini. The second part is the discussion about the struggles of the main female characters in resisting marginalization.

A. Factors Causing to Marginalization of the Main Female Characters

This part analyses the factors that caused the main female characters to be marginalized in the novel *A Thousand Splendid Suns*, which are mentioned below: patriarchal society and hegemonic power. As illustrated in the previous chapter, Spivak believes that historical and literary women have been branded and marked by the patriarchy and colonization process and thus become unreal fiction and imagination under the dual construction of male ideology and Western ideology (Riach, 2017).

1. Patriarchal Society

Patriarchy is a status characterized by two distinct systems of authority: a family system governed by a father's tyranny and a societal system dominated by men. They oppress and discriminate against women by classifying them as male toys and

accessories, shaping the feminine traits inherent in their ideology, such as submission and obedience, and forcefully cornering and marginalizing women's place in society. Men are the subject, absolute, while women are subordinate (Beauvoir & Parshley, 1972). Mariam and Laila represent the subalterns and the victims of marginalization in the novel *A Thousand Splendid Suns*. They have the typical femininity under the men-dominated patriarchal society.

a. Patriarchy in Familial Relations

Women are created in the Bible and other Western classics by God's excision of men's ribs, and their position is just that of a male's spouse or complement. In widely spoken languages such as English, French, and whether semantic, lexical, or etymological, *woman* stresses a secondary notion deriving from man (Culler, 1983). If the Bible is a universal story in the West, Afghanistan is likewise founded on masculine awareness. The development of a conventional hierarchical social structure has deprived women of their voice and self-identity: in life, women must largely depend on their dads, husbands, and sons. The male core is a manifestation of a gender connection. The patriarchal lifestyle is characterized by authoritarianism and the marginalization of women. Women are second-class citizens who, to a certain degree, internalize their mindset. Women have no right to seek equality in all spheres of life under the strong and entrenched patriarchal system. They have no choice but to suffer social prejudice and interpersonal abuse and become victims of patriarchal society.

"Look at me."

Mariam did.

"Only one skill. And it's this: tahamul. Endure."

"Endure what, Nana?"

"Oh, don't you fret about that," Nana said. "There won't be any shortage of things." She went on to say how Jalil's wives had called her an ugly, lowly stone carver's daughter. How they'd made her wash laundry outside in the cold until her face went numb and her fingertips burned.

"It's our lot in life, Mariam. Women like us. We endure. It's all we have. Do you understand? Besides, they'll laugh at you in school. They will. They'll call you harami. They'll say the most terrible things about you. I won't have it." (p.8)

The dulllest tone is used to convey the most hopeless truth in the conversation above: a woman can only be a man's attachment; she cannot have her ideas or refuse. Mariam felt hesitant to confirm herself in these circumstances and eventually became sceptical and self-abandoned. In Afghanistan, the whole community default that women must be under the custody and supervision of their male relatives—fathers, brothers, or husbands. Afghan women have been taught that they are male appendages since they were toddlers. Based on specific customs and certain regulations state they are unable to object to men. Therefore, it is difficult to live happily and freely in Mariam, born in an environment that adheres to that belief. Since she was a kid, she was told that her mother, Nana, must learn only one thing--endurance.

Mariam is subjected to humiliation by her mother, father, and husband. Like Mariam's closest confidante, Nana shows her no respect and even humiliates her with harsh remarks. Though Nana is the one person who loves Mariam and everything she has in life, Nana likes to call her *harami* when she makes mistakes.

Nana grabbed Mariam by the wrists, pulled her close, and, through gritted teeth, said, "You are a clumsy little harami. This is my reward for everything I've endured An heirloom-breaking, clumsy little harami." (p.1)

Mariam must accept that she is neither regarded nor recognized as an autonomous human being. Marian maintains confidence in her father Jalil, although Jalil is inside with his real family while Mariam spends the whole night sleeping in the doorway of Jalil's house. Mariam must suffer her father's betrayal and callous disregard for her.

All during the ride, as she bounced in the backseat, she cried. They were tears of grief, of anger, of disillusionment. But mainly tears of a deep shame at how foolishly she had given herself over to Jalil, how she had fretted over what dress to wear... walking all the way here, refusing to leave, sleeping on the street like a stray dog. (p. 18)

Afsoon and the other wives of Jalil agree that Mariam cannot remain and that they should marry immediately upon her arrival at Jalil's house. When she learns about her marriage to Rasheed, she frantically tries to catch the last life-saving straw, Jalil, but it proves futile. She even had to put up with Jalil's anguish about having to marry her off. *"Goddamn it, Mariam, don't do this to me," he shouted as if he were the one being treated.*" (p.27)

Mariam suffers the loss of her freedom after her marriage and physical abuse at the hands of Rasheed. Rasheed becomes increasingly distant and angry due to Mariam's repeated miscarriages, which makes Mariam fearful. When confronted with Rasheed's changing moods and explosive temperament, all she can do is endure and ingratiate herself with him as much as possible.

It wasn't easy tolerating him talking this way to her, to bear his scorn, his ridicule, his insults, his walking past her like she was nothing but a house cat. But after four years of marriage, Mariam saw clearly how much a woman could tolerate when she was afraid (p.53)

In a patriarchal society, women, such as Mariam, have no say over their destiny. Before a woman marries, her father determines the kind of guy she will marry. Men see women as attachments rather than independent individuals and therefore believe that women should behave as they want. The drawings by Kate Millett on patriarchy are exquisite. Historically, patriarchy bestowed almost complete ownership to the male over his women and children, including the power of physical abuse and, in some instances, murder and sale.

Traditionally, the father serves as both begetter and proprietor of the family, in which kinship is property (Clough, & Millett, 1994). Women are denied sentencing rights and decision-making powers. They are taught not to act contrary to their dads' wishes. When confronted with the planned marriage, Mariam decides to surrender and submit to Jalil's wishes. The patriarchal society and the gender discourse built on it have not only influenced men. Still, they have also internalized the worldview of some women, further consolidating the position of male power.

Afghan men sit in the posture of the victims in an eternal war. Afghan women are social outcasts. Men and women comprise society, which is self-evident. Afghanistan is a patriarchal society in the traditional sense. In a patriarchal household, fathers or husbands have complete control over their wives or daughters. Men have leadership positions in social organizations and have the authority to govern and subjugate women's lives. Thus, the patriarchal system affects public spheres such as economic and political activity and the fundamental nature of men's and women's relationships.

Laila, unlike Mariam, had a pleasant childhood. A loving family surrounds her. Laila gets an excellent education throughout her life. Although the Taliban regime prohibits females from attending school, her father educates her daughter at home. Laila has her thoughts and identity. As a result, women born at all ages and from diverse familial backgrounds have the same fate in Afghanistan. They are their husband's subaltern, which is difficult to modify.

The war ruins Laila's idyllic existence, ushering in her difficult period. Laila must marry Rasheed, who is already over sixty years old, to survive. Rasheed removes the mask of his hypocrisy after his marriage. Rasheed notices that Laila is a more educated girl than Mariam. He cautions Laila not to go outdoors alone to save his image. Laila is added to Rasheed's collection of objects. Rasheed gradually begins to gel and defeat Laila. Laila is not entitled to raise her voice in rebellion against her husband. Laila, like Mariam, quietly endures his husband's familial abuse. Laila is likewise in an absent state, and it is difficult for her to evade her husband's influence.

"Tectonic," Laila said. It hurt to talk. Her jaw was still sore, her back and neck ached. Her lip was swollen, and her tongue kept poking the empty pocket of the lower incisor Rasheed had knocked loose two days before. Before Mammy and Babi had died and her life turned upside down, Laila never would have believed that a human body could withstand this much beating, this viciously, this regularly, and keep functioning (p. 234-235).

This quote demonstrates how appalling it is to live in a society where all males have the freedom to perpetrate violence against women if they make a mistake. Additionally, violence is not only the result of women's faults. On the other hand, males who believe they influence women's lives may see violence as a legitimate method of

retaining power, resolving disputes, and expressing rage. Rasheed, the male representative in the novel, is from the Pashtun tribe. Hosseini portrays him as an immoral and hypocritical Pashtun, a misogynistic villain and representative of the patriarchy who likes to beat his wife Mariam and Laila for no reason and demands that she stay at home, not allowing her to live the life they want and never allowing them to talk to strangers. Nevertheless, concerning self and others, Rasheed manipulates double standards: on the one hand, he advises his wives to be chaste and faithful to him, but on the other hand, he keeps magazines of naked women in his shoe store and at home. These facts show that the standards of men and women under the patriarchal rule are very different, and discrimination against women is taken for granted.

b. Patriarchy in Social Relations

In the Western patriarchal system model, men's values have become the sole criterion of society, in contrast to women, who are often regarded as irrational and even stupid and not qualified to participate in intellectual activities. In line with this state that so-called literary traditions of the past have been uniformly male-centred, and literary history and criticism have been dominated by patriarchal consciousness (Luo, 2004).

The suppression of women by male authority is a widespread and complex phenomenon in the East and the West. Still, it exists in explicit and implicit forms throughout the world, but in Afghanistan, which is bound by tradition and fundamentalism, the situation is even more difficult. Afghan women live in a society

where men control and have no power but do what men tell them to do, which is sad for Afghan women.

On the radio, a woman's voice was saying that Taraki, the leader of the Khalq branch of the PDPA, the Afghan communist party, was in the streets giving rousing speeches to demonstrators.

"What I meant was, what do they want?" Mariam asked. "These communists, what is it that they believe?"

Rasheed chortled and shook his head, but Mariam thought she saw uncertainty in the way he crossed his arms, the way his eyes shifted. "You know nothing, do you? You're like a child. Your brain is empty. There is no information in it." (p. 63)

This brief dialogue reveals self-evidence that Mariam has no voice and has no choice but to submit in the face of Rashid's rebuke; in an unequal gender relationship, men monopolize knowledge and information, thus further weakening women's ability to participate in social life and become full-fledged social beings, and thus entrenching this power structure. According to Landry and MacLean, the inability of female subalterns to speak is not a failure of their ability to express themselves but a loss of the transaction between speaker and listener (Landry & MacLean, 2013). They claimed that if the transaction takes place, then the voices of marginalized women can be heard, but the fact is that patriarchal ideology permeates the whole society. Although Hosseini himself does not have a male-centred doctrine, the portrayal of the main character and the narrative perspective itself have already contained elements of masculinity, which unconsciously act on the author's imagination. The unfair gender roles under patriarchy are constructed to maintain gender inequality between men and women, and gender role practices gradually extend to maintain male hegemony. Men are given the masculinity of having power. In contrast, women are given the femininity of being soft,

and women have no power to speak of in the traditional gender roles, and they can only rely on men everywhere.

The universality of the patriarchal system has a profound effect on women's awareness and society. It prefers a vast network that confines women's bodies and minds. As a result, males are considered superior to women in Afghanistan. Only a few women are granted the right to study and employment. When the Taliban implemented its strict Islamic rules, women were entirely subaltern for males. Women can only live in a certain amount of space. Women do not have access to unrestricted air. The only way for women to survive is to become men's subalterns. Women are like tiny ants in men's hands in that they may be eliminated at any moment. Afghan women cannot walk alone in the street, work outdoors, get the same medical care as males, oppose their husbands' oppression, etc.

2. Hegemonic Power

Individuals live in a unique habitat inside society. In other words, individuals are social creatures. However, politics and economics are critical components of society, and their stability is dependent on them. Afghanistan is mainly a nation heavily impacted by the Islam faith. Islam is the world's second most popular religion.

Furthermore, the term Islam refers to obedience to God's will. In Afghanistan, Islam is practiced by the great majority of the population. It is self-evident that Islam will influence the way people do things and think about things. Thus, for the people of

Afghanistan, their lives cannot be divorced from the impact of Islam and must also take hegemonic politics into account.

a. Hegemony through Religion

The famous feminist Simone de Beauvoir hit the nail on the head when she pointed out that women are not born but gradually formed (Beauvoir, 1972). Society's construction of a standard image of women is not really of innate, natural origin. However, it is essentially an acquired form, and the so-called femininity, whether physical, psychological, political, or economic, remains a prejudice that sees women as something between men and eunuchs. Religion is a subset of culture that serves as men's or women's spiritual support system. Afghanistan is a Muslim nation. The burqa is a term used in Islam to refer to traditional women's clothing. Except for the eyes, the burqa covers the whole body. Women's faces and bodies are exclusively their husband's. The burqa is a mobile jail that always suffocates women. At the same time, the burqa restricts women's freedom.

Mariam had never before worn a burqa. Rasheed had to help her put it on. The padded headpiece felt tight and heavy on her skull, and it was strange seeing the world through a mesh screen. She practiced walking around her room in it and kept stepping on the hem and stumbling. The loss of peripheral vision was unnerving, and she did not like the suffocating way the pleated cloth kept pressing against her mouth. (p.77)

Burqa grants absolute power to men in the patriarchal society, and it also shows that Islam is an accomplice of the patriarchal society. Men have imperial authority over women in Afghanistan. Men preserve their position as masters in the

family. Women are subalterns from their physical condition to their psychological condition. Afghan women in burqa are just like objects which belong to their husbands. They are their husbands' private objects. On the contrary, women in the burqa can reveal that women at the edge of the centre are marginalized, and women are different from men in Afghanistan. Women are the blank objects living in the control of the hypocrisy of religion.

Afghan women do not have the right to education, they cannot work outside the home, and they do not enjoy equal rights with men, so they have a narrow view of life, and their husbands and children are the topics of their gossip. For them, the happiest moment is when the sun shines on their faces when they go out to work. In a sense, the burqa has had an objective role in protecting women from sexual harassment for thousands of years. However, from the perspective of modern social development, the burqa is generally conservative and even backward, a mobile iron window, which is not strictly speaking just a burqa, but more like a cage wrapped around the entire world of Afghan women which imprisoned Afghan women on behalf of religion.

b. Hegemony through Law

After the Taliban took over Kabul in September 1996, they began to repeat the same proclamation, which was a law for the Afghan people to obey, with all kinds of rules for women that would seem unthinkable in other countries and almost utterly contrary to modern civilization, such as women must stay at home at all times; unless accompanied by a male relative, it would be considered illegal to go out in the street

alone It is considered a treacherous act to show one's face outside without a burqa. In addition, the items such as cosmetics, jewellery, nail polish, and more fashionable clothes that reflect female beauty are all prohibited and insult to injury. Women are denied even the fundamental right to speak and establish social relationships by Taliban extremist groups: it is considered illegal to look at men, talk and laugh in public, and girls are denied the right to attend school and work as adults. The rights of girls to go to school and adult women to work are ultimately denied, and so on.

Under fundamentalist rule, the status of Afghan women in society is to be considered in light of traditional, cultural, religious, political, and class structures formulated in a way that perpetuates male ideology and thus defines regulations and requirements for women. The mentioned legal provisions detailing the constraints on women (burqa, life, clothing, speech, education, and work, etc.) are a legal statement that Afghan men are in control of war-torn women living in harsh conditions, depriving women of the social status, educational opportunities, and joy of life and the possibility of breaking the shackles of class that they are supposed to enjoy equally. The Taliban's extreme policies have left Afghan women to live a harrowing, sad, nightmarish life as objects of mental, psychological, physical, and religious abuse by men who, when their pain, frustration, and distorted religious fervour are unleashed, tend to attack the most vulnerable, with women bearing the brunt of it.

Attention women:

You will stay inside your homes at all times. It is not proper for women to wander aimlessly about the streets. If you go outside, you must be accompanied by a mahram, a male relative. If you are caught alone on the street, you will be beaten and sent home. You will not, under any circumstance, show your face. You will cover with burqa when outside. If you do not, you will be severely beaten.

*Cosmetics are forbidden.
 Jewelry is forbidden.
 You will not wear charming Clothes.
 You will speak unless spoken to.
 You will not make eye contact with me.
 You will not laugh in public. If you do, you will be beaten. You will not paint your
 nails. If you do, you will lose a finger.
 Girls are forbidden from attending school. All schools for girls must be closed
 immediately. Women are forbidden from working. If you are found guilty of adultery,
 you will be stoned to death. Listen. Listen well. Obey. Allah-u-akbar. (p.297-298)*

All the rules and regulations were tailored especially to women's needs and circumstances. The word “*not*” occurred six times in the brief paragraph, while the term “*forbidden*” appeared four times. The Taliban used the word “*will*” instead of “*should*”, which symbolized their absolute rule and supreme power over the world. Women were effectively denied any personal independence because of the restrictions they were subjected to. Women were not allowed to do anything of their own free choice, not without the consent and backing of their fathers or husbands, or they would face harsh repercussions from their families.

The Taliban government's goal is to establish the cultural hegemony of males over women to oppress women further. Per these rules, it will be straightforward to determine whether the Taliban administration is a complicit party in men's efforts to dominate women. Aside from the previously stated regulations that place restrictions on Afghan women, they also allow them to dwell in a restricted area that lacks access to fresh air and fundamental rights.

According to Spivak (2006), women in the Third World are aphasia, which disproves the absence of women and places them on the outside of ideology.

Postcolonialism itself is not a critical discourse that challenges imperialism and colonialism. Instead, its fundamental goal is to destabilize the West's cultural hegemony over the East and Third World nations. It is like a network that has an impact on the whole lower class. In the social structure, the man has authority and power. This network allows males to arbitrarily dominate and control women in physical and psychological domains, regardless of gender. Women are relegated to the role of appendants because there is no other way for them to live.

Turbulent and bloodcurdling are the characteristics of the Taliban rule. Afghan people's lives are complicated in general, but women's lives are challenging. Because of the social context in which Rasheed lives, it is difficult for him to earn enough money to maintain his family. A devastating fire destroys his shoe shop, and he is forced to abandon his business. He has much free time to spend at home, which is the most upsetting thing for Mariam and Laila to deal with. He gives his wife, as well as his daughter, the opportunity to vent his rage. Rasheed, in the end, cannot provide for his family financially. As a result, he decides to place his daughter Aziza in an orphanage. Rasheed believes that women are tools and subjects and that males may leave women at whim, regardless of their wives or daughters.

"ON THE WAY to Karteh-Seh, Zalmai bounced in Rasheed's arms, and Aziza held Mariam's hand as she walked quickly beside her. The wind blew the dirty scarf tied under Aziza's chin and rippled the hem of her dress. Aziza was more grim now, as though she'd begun to sense, with each step, that she was being duped. Laila had not found the strength to tell Aziza the truth. She had told her that she was going to a school, a special school where the children ate and slept and didn't come home after class. Now Aziza kept pelting Laila with the same questions she had been asking for days. Did the students sleep in different rooms or all in one great big room? Would she make friends? Was she, Laila, sure that the teachers would be nice?"

*And, more than once, How long do I have to stay?
 They stopped two blocks from the squat, barracks-style building.
 "Zalmai and I will wait here," Rasheed said. "Oh, before I forget . . ."
 He fished a stick of gum from his pocket, a parting gift, and held it out to Aziza with
 a stiff, magnanimous air." (p. 187)*

When the Taliban won the war and seized control of Afghanistan, the social and political climate in the country altered dramatically. Afghans' ability to survive has deteriorated significantly. Rasheed's financial condition deteriorated, and he was unable to provide for all his family members. He took out his rage on his wife and daughter Aziza, who was just a child at the time. In addition to hitting Aziza and beating Mariam, he also found fault with Laila, citing her stench, her clothing, and the fact that her teeth were no longer as white as they had been. They did not have enough to eat, so Rasheed decided to place Aziza in an orphanage to reduce their burden. Even though she was still living with both of her parents at the time, Rasheed believed it was best for her.

When Rasheed told Laila she would never let her daughter beg, Laila reacted angrily, assuring him she would never allow her daughter to beg. She then struck Rasheed for the first time. Rasheed was enraged and brutally beat Laila; moreover, he walked upstairs and returned with a pistol, which he shoved into Laila's lips to coerce her into consenting to it. Laila had no choice but to accept the situation as it was.

Women are forced to reside in a small, cramped area because of the Taliban government's influence. Women do not enjoy the same fundamental rights as the rest of the population. Women must remain in constant contact with their male partners to

live. The Taliban regime is complicit in the marginalization of women and their exclusion from the centre of society. Afghan women are side-lined because of patriarchal society and hegemonic political power in the country.

B. Main Female Characters' Resistance to Marginalization

Resistance comes from “*resist*” and “*ance*”, showing an attitude to defend, try to fight, oppose, or oppose efforts in general. This attitude is not based on or refers to a clear understanding. The word “*resistance*” is a complex heterogeneous phenomenon, which violates abstract and rigid subversion principles and cannot be unified and explained (Spivak, 2008). They proposed that there are many ways to resist the exercise of power. Resistance might be as excellent as power, and therefore if there is a power dynamic, resistance is possible regardless of how oppressive the system is.

Afghanistan is a strongly patriarchal society, and, generally, women have no resistance to marginalization since patriarchy strongly affects their submission to men. Mariam’s mother Nana did what other women would usually do, which is willing to be marginalized. On the contrary, the other two main female characters, Mariam and Laila, fight to eliminate marginalized positions from submissive women because of misfortune and destiny. They are bound to challenge the patriarchy and hegemony together.

1. Mentally

In contrast to the traditional Mariam, Laila is a young lady with an independent spirit from the beginning of her life. On the other hand, Laila suffers much due to the war and society, and she gradually loses her unique completeness. As a result of Mariam's sacrifice, Laila starts to resist and seek freedom and happiness. Ultimately, Laila does not let Mariam down because she works hard to achieve independence and autonomy and recognizes her importance.

The majority of Afghan women are assigned to work with their families and perform the same chores repeatedly. Women have become used to living in well-organized and prepared environments. What happens outside does not matter to them; they are destined to become machines for carrying children and performing housekeeping for future generations. They have lost their self-awareness and are under the influence of males and society due to this. For Laila, on the other hand, this lady who has autonomous female awareness chooses to accompany Aziza to escape from her twisted marriage.

Every week, since Aziza's birth, she pried his wallet open when he was asleep or in the outhouse and took a single bill. Some weeks, if the wallet was light, she took only a five-afghan bill, or nothing at all, for fear that he would notice. When the wallet was plump, she helped herself to a ten or a twenty, once even risking two twenties. (p. 121)

Since the birth of Aziza, Laila has been plotting her escape. Laila is fully aware that she needs funds to depart, and she takes money from Rasheed regularly. When the Taliban came to power, they enacted legislation prohibiting women from leaving their

homes unless they were accompanied by a male relative, which made the escape of Laila, Aziza, and Mariam more difficult. Eventually, they are betrayed by a guy named Wakil, and the police apprehend them. After being returned to their house, Rasheed shackles and abuses them until they give up. Aziza, Laila's young daughter, comes dangerously close to death due to a lack of water and food, especially in the desert. Laila must submit to the will of the universe to safeguard Aziza, Mariam, and herself. Over that time, Laila loses her self-consciousness and is accepted as one of the Afghan women who surrender to males from that point on.

After the terrorist attacks of September 11, 2001, President George W. Bush declares war on Afghanistan. When it comes to this subject, Tariq and Laila are at odds with one another. Tariq thinks that if the United States of America successfully removes the Taliban, Afghanistan will prosper. Laila believes that war is war and that many innocent people have lost their lives due to the conflict. Laila witnesses her parents' deaths and the Taliban's restriction of liberties and suppression of religious beliefs. She cannot see how such aggression may result in a good outcome.

Nevertheless, Laila's deep heart believes that the Americans will push the Taliban out of the nation and restore hope to Afghanistan's future. Laila, as a self-sufficient person, is worried about the future of her home nation, Pakistan. She is no longer attached to anybody or anything, and she has reclaimed her voice. She is not the dumb and quiet woman of patriarchal society, but rather an independent woman who does not need to hide her emotions and communicate her feelings directly.

Because of Laila's great desire to return to Kabul, the family's pleasant and peaceful existence in Murree has taken the place of the family's return to Kabul. She explains to Tariq that her desire is not motivated by a want to return home but rather a desire to be a part of all the beautiful things in Kabul. Laila can constantly hear her father's voice saying something like this:

You can be anything you want, Laila, he says. I know this about you. And I also know that when this war is over, Afghanistan is going to need you. (p.187)

Laila has been brought up to value education and is expected to achieve her full potential in life. She is instilled with the belief that, despite her gender, she can do anything she sets her mind to. Laila returns to her homeland to assist in the reconstruction of the nation in order to prevent her father from feeling disappointed. For her, going back is synonymous with giving something back. Laila's return to Kabul represents a deliberate attempt by Afghan women to be a part of the country's recovery and rebuilding. Laila also reconstructs the female mind as a self-sufficient person who can do anything she wants and make decisions based on her own free will.

2. Physically

The patriarchal system positions men to fully control women's desires and do not allow them to leave the threshold of patriarchy (Akgul, 2017). However, with the increase of women's education and professions, the development of gender roles in society, especially women's roles, is diversified, which provides more possibilities for women to develop.

In the process of Mariam's resistance, she experiences for the first time the consciousness of women's self-awareness, and what is even more remarkable is that she discovers the need not only to love herself but also to love others, that she has the primary responsibility and obligation to protect Laila and Aziza, and that although she is burdened with the weight of traditional ethics, she still wants to have the power of freedom and independence, and that only by having power can she escape from Rasheed's demonic life.

When Laila's first love, Tariq, arrived in Kabul and met with Laila, Rasheed got enraged and threatened to kill him. To punish Laila, he beat her forcefully and cruelly, nearly suffocating her to death in the process. When Mariam stood up to Rasheed and prevented him from hitting Laila, Rasheed's rage and brutality extended to Mariam. Rasheed stared at Mariam for a minute as if the scenario was absurdly impossible, and then his expression shifted from bewilderment to amazement at what had happened. Rasheed grew more embarrassed and angrier as he realized that both of his wives had betrayed him. The consequence of this was that he was determined to deliver an even more severe lesson. Mariam was reminded of her quiet and terror throughout their marriage because of his offensive conduct.

Mariam had no idea what she had been going through all these years until she suddenly realized it. Rasheed's violence and attacks continued throughout her life, even though she never attempted to damage him. Mariam had children for him and cared for him year after year in exchange for devoting her youth to this guy. All she received in return was an apathetic face and unending suffering. When Mariam finally looked back

on her life, she realized that she had been robbed of all of her fundamental human rights and had been treated with no respect. She had had enough of the tyranny and wanted to be free of the chains that held her down. She decided to act by going forward without hesitation to rescue Laila and her children and herself and her family.

Rasheed strangled Laila so violently this time that it seemed as though he was attempting to murder her rather than just scare her. Mariam was well aware that she had to intervene to stop Rasheed's aggression and fight against him. Mariam took control of her life for the first time when she made a choice for herself and took control of her destiny. Mariam used a shovel to hit Rasheed in the head as a last resort to rescue Laila and her children. She was successful in her transition into a courageous lady with a mature mentality. She was free of the unseen restrictions by taking apparent rebellious action, which symbolized her fight against patriarchal society. According to Mariam, triumph against oppression represented both bodily and spiritual liberation. Mariam was apprehended and imprisoned for the murder of Rasheed, but she did not look back on her decision in the least.

"For me, it ends here. There's nothing more I want. Everything I'd ever wished for as a little girl you've already given me. You and your children have made me so very happy. It's alright, Laila jo. This is alright. Don't be sad." (p.29)

In the end, she kills her husband in the defence process and obtains the liberation of both body and soul. Mariam's goodness lies in its ability to think of the interests of others and to benefit others at the expense of oneself when necessary. This moral value of self-sacrifice is the pillar of her spiritual survival and thus her spiritual

salvation. Hosseini celebrates the compassion and care of Mariam and Laila, whose rebellion against Rasheed is not the only liberation of their ideology but also a symbolic subversion of male domination and a bold disruption of the structure of male discourse.

She accepted full responsibility for Laila's protection and comforted her. Mariam was free and relieved from all of her nightmares, and all she wanted was for Laila to be happy. She had nothing else on her mind. Laila had already provided her with all she could have ever asked for. She no longer considered herself a man's property; she delighted in Laila's and her children's company, and that was sufficient satisfaction for her. After shutting her eyes and waiting for the execution to begin, Mariam was filled with an overwhelming sense of calm and serenity. She was born into the world with an illegitimate identity, being referred to as "*the harami child of a lowly villager, an intended thing, a pitiable, regrettable accident, a weed.*" (p.30)

Until Laila came into her life, she had never been accepted or appreciated. Laila led her into a better world, one in which she could love people and be loved in turn by them. As far as Laila was concerned, Mariam represented many things: an attentive sister, a close confidante, a trustworthy guardian, another mother to her children, a trustworthy companion in times of hardship, and even a person of eternal significance in Laila's life. Throughout *A Thousand Splendid Suns*, the death of Rasheed, a stereotypical symbol of male dominance, signified the triumph of Laila and Mariam's resistance. Mariam could break free from biases and accomplish her spiritual rebirth after death through time and persistence. On the other hand, Laila has gone on to her

new life with her true love, Tariq, and has finally achieved her long-held aspirations of freedom.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter provides a conclusion drawn from the analysis results in the previous chapter, and the suggestion addressed to future researchers concerned about the Third World women's marginalization reflected in literary works.

A. Conclusion

This research seeks to identify the factors that cause the marginalization of the main female characters in the novel *A Thousand Splendid Suns* by Khaled Hosseini and explain how they resist such marginalization. The results are that:

1. Marginalization suffered by Mariam and Laila, the two main female characters in the novel, are mainly caused by two factors. The first factor is due to the patriarchal society prevalent among Afghans. The patriarchal system applies in both familial and social relations. For example, in her family, Mariam cannot speak up. All she can do is endure and obey the injustices in life. After getting married, she lost his freedom and suffered physical abuse by her husband, Rasheed. As Mariam had repeated miscarriages, Rasheed became more alienated and angrier, making her situation more miserable. Meanwhile,

in Laila's family, she can only choose to be like other Afghan women to enter the fate of marriage after witnessing the deaths of her parents and lovers, as well as the Taliban's restrictions on freedom and religion. Under the patriarchal system model, the values of men have become the only standards of society, while women are often regarded as irrational or even stupid and are not qualified to participate in intellectual activities. The second factor that underlies the marginalization is hegemonic power. The hegemony works under the values and norms primarily brought by religion and law. In terms of religious hegemony, the excuse of the burqa is used in Muslim Afghanistan nation. The burqa is a term used in Islam to refer to traditional women's clothing. Women's faces and bodies are exclusively their husband's. Men preserve their position as masters in the family. Women are subalterns, physical to psychological.

2. The main female characters in the novel show consistent resistance to marginalization by their actions mentally and psychically. Mariam, for instance, is initially a lady who is locked in a rut and eager to submit to any kind of patriarchal limitations. It is challenging for such a lady to be aware of the patriarchal society's unequal treatment and resist tyranny. She demonstrates tremendous bravery and commitment in murdering Rasheed in exchange for rescuing Laila and bearing legal responsibility on her own. Her resistance rescues the whole family and instils hope and happiness throughout. Quite differently, Laila is a young girl with an independent spirit. Laila's personality, however, eventually erodes as a consequence of the war and society. Due to Mariam's

sacrifice, Laila has the ability to reject and pursue happiness and independence.

Laila ultimately does not disappoint Mariam because she attempts to achieve independence and autonomy and recognize her worth.

B. Suggestion

After concluding the discussions, the researcher will present the suggestions for the readers and other researchers. First, the researcher recommends that the next researcher on the same topic apply other theories or perspectives about the resistance of the two main characters in the novel *A Thousand Splendid Suns*. Also, it may focus on a single theory and mix it up with other theories to get better research results.

The readers can use this research to get other insight into the resistance to the marginalization of Third World women. For other researchers, the researcher hopes it will be the reference with different objects and the same theory to see the distant sight of the resistance to the marginalization of the Third World women.

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CURRICULUM VITAE



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APPENDICES

Appendix 1: The Factors Contribute by the Main Female Characters in *A Thousand Splendid Suns*

Corpus	Page
<p>“Look at me.” Mariam did. “Only one skill. And it’s this: tahamul. Endure.” “Endure what, Nana?” “Oh, don’t you fret about that,” Nana said. “There won’t be any shortage of things.” She went on to say how Jalil’s wives had called her an ugly, lowly stone carver’s daughter. How they’d made her wash laundry outside in the cold until her face went numb and her fingertips burned. “It’s our lot in life, Mariam. Women like us. We endure. It’s all we have. Do you understand? Besides, they’ll laugh at you in school. They will. They’ll call you harami. They’ll say the most terrible things about you. I won’t have it.”</p>	8
<p>Nana grabbed Mariam by the wrists, pulled her close, and, through gritted teeth, said, “You are a clumsy little harami. This is my reward for everything I’ve endured an heirloom-breaking, clumsy little harami.”</p>	1
<p>All during the ride, as she bounced in the backseat, she cried. They were tears of grief, anger, of disillusionment. But mainly tears of a deep shame at how foolishly she had given herself over to Jalil, how she had fretted over what dress to wear... walking all the way here, refusing to leave, sleeping on the street like a stray dog.</p>	18
<p>It wasn't easy tolerating him talking this way to her, to bear his scorn, his ridicule, his insults, his walking past her like she was nothing but a house cat. But after four years of marriage, Mariam saw clearly how much a woman could tolerate when she was afraid,</p>	53
<p>"Tectonic," Laila said. It hurt to talk. Her jaw was still sore, her back and neck ached. Her lip was swollen, and her tongue kept poking the</p>	

empty pocket of the lower incisor Rasheed had knocked loose two days before. Before Mammy and Babi had died and her life turned upside down, Laila never would have believed that a human body could withstand this much beating, this viciously, this regularly, and keep functioning.	234-235
On the radio, a woman's voice was saying that Taraki, the leader of the Khalq branch of the PDPA, the Afghan communist party, was in the streets giving rousing speeches to demonstrators. "What I meant was, what do they want?" Mariam asked. "These communists, what is it that they believe?" Rasheed chortled and shook his head, but Mariam thought she saw uncertainty in the way he crossed his arms, the way his eyes shifted. "You know nothing, do you? You're like a child. Your brain is empty. There is no information in it."	63
Mariam had never before worn a burqa. Rasheed had to help her put it on. The padded headpiece felt tight and heavy on her skull, and it was strange seeing the world through a mesh screen. She practiced walking around her room in it and kept stepping on the hem and stumbling. The loss of peripheral vision was unnerving, and she did not like the suffocating way the pleated cloth kept pressing against her mouth.	77
Attention women: You will stay inside your homes at all times. It is not proper for women to wander aimlessly about the streets. If you go outside, you must be accompanied by a mahram, a male relative. If you are caught alone on the street, you will be beaten and sent home. You will not, under any circumstance, show your face. You will cover with burqa when outside. If you do not, you will be severely beaten. Cosmetics are forbidden. Jewelry is forbidden. You will not wear charming Clothes. You will speak unless spoken to. You will not make eye contact with me. You will not laugh in public. If you do, you will be beaten. You will not paint your nails. If you do, you will lose a finger.	297-298

<p>Girls are forbidden from attending school. All schools for girls must be closed immediately. Women are forbidden from working. If you are found guilty of adultery, you will be stoned to death. Listen. Listen well. Obey. Allah-u-Akbar.</p>	
<p>“ON THE WAY to Karteh-Seh, Zalmai bounced in Rasheed’s arms, and Aziza held Mariam’s hand as she walked quickly beside her. The wind blew the dirty scarf tied under Aziza’s chin and rippled the hem of her dress. Aziza was more grim now, as though she’d begun to sense, with each step, that she was being duped. Laila had not found the strength to tell Aziza the truth. She had told her that she was going to a school, a special school where the children ate and slept and didn’t come home after class. Now Aziza kept pelting Laila with the same questions she had been asking for days. Did the students sleep in different rooms or all in one great big room? Would she make friends? Was she, Laila, sure that the teachers would be nice?</p> <p>And, more than once, How long do I have to stay?</p> <p>They stopped two blocks from the squat, barracks-style building.</p> <p>“Zalmai and I will wait here,” Rasheed said.</p> <p>“Oh, before I forget . . .”</p> <p>He fished a stick of gum from his pocket, a parting gift, and held it out to Aziza with a stiff, magnanimous air.”</p>	<p>187</p>

Appendix 2: The Resistance Performed by the Main Female Characters

<p>“For me, it ends here. There’s nothing more I want. Everything I’d ever wished for as a little girl you’ve already given me. You and your children have made me so very happy. It’s alright, Laila jo. This is alright. Don’t be sad.”</p>	<p>29</p>
<p>Every week, since Aziza's birth, she pried his wallet open when he was asleep or in the outhouse and took a single bill. Some weeks, if the wallet was light, she took only a five-afghan bill, or nothing at all, for fear that he would notice. When the wallet was plump, she helped herself to a ten or a twenty, once even risking two twenties.</p>	<p>121</p>
<p>You can be anything you want, Laila, he says. I know this about you. And I also know that when this war is over, Afghanistan is going to need you.</p>	<p>187</p>